



THE TEMPLE OF DISCORD.

DEDICATED (WITHOUT PERMISSION)
TO
THE AMALGAMATED SOCIETY OF BOILER-MAKERS.

ODE TO DISCORD,

A
CHIMERICAL BOMBINATION
IN
FOUR BURSTS,

BY
CHARLES L. GRAVES,

SET TO MUSIC (?)
FOR
SOLI, CHORUS, AND ORCHESTRA
(ORGAN AND HYDROPHONE *ad lib.*)

BY
CHARLES VILLIERS STANFORD.

HOP. 1.

"Chimæra bombinans in vacuo" (ERASMUS).

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APPLICATIONS FOR THE FULL SCORE AND BAND PARTS
ARE TO BE MADE TO THE PUBLISHERS.

ODE TO DISCORD.

HENCE, loathèd Melody, whose name recalls
The mellow fluting of the nightingale
 In some sequestered vale,
 The murmur of the stream
 Heard in a dream,
Or drowsy plash of distant waterfalls.
But thou, divine Cacophony, assume
Thy rightful overlordship in her room,
And with Percussion's stimulating aid
Expel the heavenly but no longer youthful maid.
Bestir ye, minions of the goddess new,
 And pay her homage due.
First let the gong's reverberating clang
 With clash of shivering metal
Inaugurate the reign of *Sturm und Drang*.
 Let drums (bass, side, and kettle)
Add to the general welter, and conspire
To set our senses furiously on fire.
Noise, yet more noise, I say. Ye trumpets, blare
In unrelated keys and rend the affrighted air.
Nor let the shrieking piccolo refrain
To pierce the midmost marrow of the brain.
Bleat, cornets, bleat, and let the loud trombone
Outbay the bloodhound's awe-inspiring tone.
 Last, with stentorian roar,
To consummate our musical Majuba,
 Let the profound bass tuba
Emit one long and Brobdingnagian snore.
Ye demons of unrest, your efforts spare.
The ancient fane that stood four-square
 For thrice an hundred years
 Crashes about our ears.
No more shall Music's votaries endure
 The stream of sound that flows
 Monotonously pure
 From a crystalline source to an insipid close.
No more shall they rehearse
 In heaven-tuned lays,
 The solemn praise
Of those harmonious sisters Voice and Verse.
 Beethoven is sped,
 His works are dead,
Or merely minister to our postprandial slumbers.
Wagner has reached the limbo of back numbers.
But we, blithe anarchs of a hustling era,
 With rapture unalloyed,
Pursue amain the strenuous Chimaera
 That boometh in the void.
We, scorning beauty as a snare insidious,
Salute the abnormal and acclaim the hideous,
With pious ululations ushering in
The unassailed dominion of unbridled din.
Hence, loathèd Melody!

C. L. G.

*Reprinted from "Humours of the Fray," by permission of Messrs.
Smith, Elder & Co. and the Proprietors of "The Spectator," in
which Journal these verses originally appeared.*

ODE TO DISCORD:

A Chimerical Bombination in Four Bursts.

Dramatis Personæ.

THE GODDESS OF DISCORD	Soprano.
THE REPENTANT ANARCH	Baritone.
THE CHIMÆRA	ΚΩΦΟΝ ΠΡΟΣΩΠΟΝ

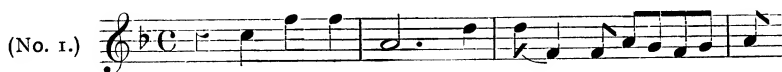
*Chorus of Anarchs, Chromatic Brigands, Doublesharppers, Contrapunters, Syncopated Suffragetti, Demoniac Shakers (Trilli del Diavolo), and Burbling Banshees.**

BURST THE FIRST.

'We were the first that ever burst
Into the key of C.'--*The Ancient and Modern Mariner.*

Andante.

The Teatraylogy starts (quietly) with the first phrase of Schubert's song, 'An die Musik,' the melody being assigned to the Violins,



which is rudely interrupted by a discord on the wood-wind and hermetically sealed Horns, while the Soprano ejaculates 'Hence, loathed melody.' The following lines, set in accompanied recitative, are duly descriptive, the nightingale being reproduced by his usual and obvious orchestral representative (mark the familiar phrase!)



the atmosphere created in the most approved style by soft triplets on the divided strings, the waterfalls by the soft 'swishing' (to borrow a graphic Eton phrase) of the Hydrophone, the Schubert melody percolating the whole. A sudden eruption of the orchestra



suggests the Verklärung of the Goddess, who calls upon divine Cacophony; this duly appears with the full force of the wind and strings, while chromatic progressions and forbidden fifths chase each other over the richly congested score. Then enters the 'Batterie de Cuisine' (as Berlioz happily terms it) with its 'stimulating aid.' A momentary glimpse of Schubert precedes the divine illustration of the word 'heavenly' by the simple chord of D major (which here appears for the first and almost only time); the discourteous allusion to the age of the Maid Melody being given with rude emphasis by the Chorus in unison. This Burst concludes with a pathetic symphony in A minor, during which Schubert's theme slowly descends to the lowest strings of the Violins, and a tragic *pizzicato* marks its final exit.

*The Orchestra (like the Themes) will be augmented on this suspicious occasion by a Hydrophone, a Tamburone Bombastico, a Real Jamboon, and a Contrabass-Macaroon (specially constructed by Messrs. Bustermayer and Krumpelhorn).

BURST THE SECOND.

A short Cadenza for the Bass Clarinet and Solo Violin (which, in the historic phrase of a great musical Analyst, may be safely left to speak for itself) precedes the next section, the opening notes



forecasting its main theme. The Violin passages obviously suggest the Soprano screwing herself up to let loose the Dogs of Din. At the words 'Bestir ye' they are heard growling in the bass, and when addressed as 'minions of the Goddess new' a scale of whole tones (the organ-tuner's scale)



wells up from the depths of the Double Basses to the heights of the Violins. A passage of repeated augmented fifths, accompanying a short figure, typifying the commendable disrespect for the past upon which the Chromatic Fiends so justly pride themselves,



(note the unpleasant similarity to a hackneyed symphony by a *passé* old master) leads to the main theme, an impressive melody, rich in hops, skips, and jumps,



with a feverish pulsation of the approved pattern on the wind,



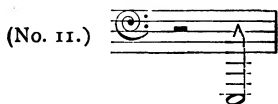
while the cymbals and besom-swept harp appropriately illustrate the words. This phrase is, of course, repeated a semi-tone higher, as the drums of various types are called into play. The theme is then transferred to the Violins, the Basses following in servile imitation. The Soprano clamours for 'more noise,' and the three Trumpets promptly respond with the organ-tuner's scale, each starting a tone higher than its predecessor, followed by flourishes upon the 'shrieking piccolo.' The following beautiful progression on the Trumpets may be noted,



which passes into a resumption of the main theme (No. 7) in E flat minor, and shortly after in E major, where the Trombones, the bloodhounds of the orchestra, triumphantly bay it out in full force. The Burst ends with the impressive Invocation of the Bass Tuba, which, after entering with a booming roar,



descends (by request) to his lowest note



and the seismic movement leads without pause into the surprisingly uncommon chord of C major, which heralds

BURST THE THIRD.

Andante.

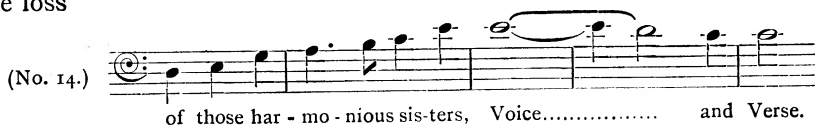
The forces of Discord are for the moment exhausted, which is not, on the whole, to be wondered at; and the Baritone, the Repentant Anarch, by whom the composer evidently intends to personify an out-of-date admirer of exploded Melos, begins a diatonic exposition of his antiquated tastes. The following phrase on the Oboe



suggests his desire 'soon again to renew that song' of his youth; and the 'insipid close' of it reveals another phase of his musical taste in Sirens (instruments which the composer, with unusual reticence, refrains from using in his score),



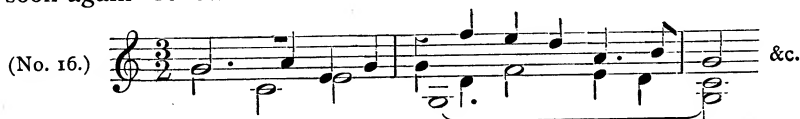
and other *motifs* belonging to the same genre, in which he dilates upon his regret for the loss



A short interlude, so primeval that it may be said to be redolent of Eden,



leads to an episode in C minor, where the passing of Beethoven is eloquently described, where the limbo (or Götterd—erung), which awaits the Man of Bay-reuth, is also shortly but sympathetically indicated, and finally the strains of the Master-Song appropriately mingle with the phrase which expresses the hope 'that we may soon again' renew it.



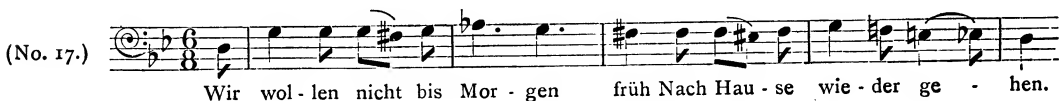
A final insipid Cadence, for which the composer himself would surely be the first to disclaim originality, leads without pause into

BURST THE FOURTH,

entitled, 'Midnight Orgy of the Chromatic Brigands.' In this picturesque and highly wrought Finale, the forces of Discord again awake, and their resuscitation is indicated by a Prelude founded on snatches of a theme which continually dominates the movement. This subject is admittedly a chromatic version of the well-known Volkslied,

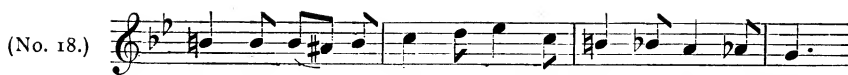
'Wir wollen nicht bis Morgen früh
Nach Hause wieder gehen.'*

as will be evident from the following quotations:—



* Literally, "We will not return home again until early to-morrow morning."

and



Wol - len nicht bis Mor - gen früh Nach Hau - se wie - der gehen.

The first being the subject of a fugue, in which the 'blithe anarchists' disport themselves to the manner born. The booming of the Chimæra, personified by the Tuba Mirabilis, is heard through the tumult, while the chromatic scales of the Anarchs crowd round it. As the welter proceeds, phrases from the main theme of Burst the Second (No. 7) appear, the approach of a climax being heralded by the organ-tuner's scale, ascending step by step, all three themes combining at the longed-for appearance of "the Hideous." The Volkslied now rears its hitherto diminished head in an augmented form, when the movement reaches the key (more recognisable, perhaps, by its signature of one sharp than by its sound) of G major; the solemn notes of the organ accentuate the piety of the throng,



and a series of strepitously explosive augmented fifths leads to the high-water mark of sonority, where the unhappy Volkslied is thundered out in both forms, simultaneously dovetailed.



A short allusion to the theme (No. 7), a rush of descending chromatic diminished fifths, and a swirl of the Hydrophone indicate the sudden hush of the Anarchs as they hear their inevitable fate approaching. Then the Outraged Volkslied asserts itself on the Horns of its Dilemma in its true Diatonic colours :



and the Trumpets also are just expressing their determination to put off their return home until the Diatonic Daylight,



when the Goddess once more comes to the rescue of the affrighted Anarchs, and with a *fortissimo* 'Hence, loathed melody,' and a shout of reprobation from its Chorus, the last vestige of its Tonality departs.

The final passage of the work rehabilitates the chromatic reputation of the Brigands, the work closing with a colossal Coda on a built-down chord of E flat minor in pulsating rhythm,



(note the striking superposition of the chord of F major), and, for decency's sake, a final note of the original key,



if it can be so termed.

Ode to Discord.

Poem by
C. L. GRAVES.

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C. V. STANFORD. Hop. 1.

BURST THE FIRST.

Andante.

SOPRANO
SOLO.

PIANO.

(THE GODDESS OF DISCORD.) *con rabbia f*

Hence..... loathéd

Melo.dy,

mf

Whose name re-calls The mel - - - low flut-ing of the

p

night-in-gale

1 *p* In some seques - ter'd

vale, The mur - mur of the stream.....

(*hervortretend.*) *pp*

..... Heard in a dream Or drow - - sy

pp

plash of dis - - - tant

pp

wa - ter falls.

2

risvegliando.

ff

CHORUS.

But thou..... divine Ca - co - - phony,

But thou..... divine Ca - co - - phony,

But thou..... divine Ca - co - - phony,

But thou..... divine Ca - co - - phony,

ff

As - sume thy right - ful o - - - ver -

As - sume thy right - - - ful o - - - ver -

As - sume thy right - ful o - - - ver -

As - sume thy right - - - ful o - - - ver -

8

- lord - ship in her room,

- lord - ship in her room,

- lord - ship in her room,

- lord - ship in her room,

3

8

The image shows a musical score for the song "The Rose Tree". It consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. The score is divided into three measures. The first measure contains a vocal melody starting on a whole note, followed by a piano accompaniment. The second measure continues the vocal melody and piano accompaniment. The third measure concludes the vocal melody and piano accompaniment. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has five staves: four for vocal parts (Soprano, Alto, Tenor, Bass) and one for the piano accompaniment. The vocal parts are mostly empty, with only a few notes in the Soprano part. The piano accompaniment is in the bass clef and features a melody with a crescendo. The second system also has five staves, with the vocal parts now containing more notes. The piano accompaniment continues with the same melody. The score is written in a key with one sharp (F#) and a 2/4 time signature. The tempo is marked "Andante". The lyrics "The Rose Tree" are written below the piano accompaniment.

[illegible]

aid.....

aid.....

aid.....

aid.....

sf

8

3

3

ff

ex - pel.....

ff

ex - pel.....

ff

ex - pel.....

ff

ex - pel.....

8

3

3

3

3

5

pp poco rall.

The heav'n - -

pp

The heav'n - -

pp

The heav'n - -

pp

The heav'n - -

*poco rall.**pp**col Red.**a tempo.**f deciso e ruvido.*

- - - - - ly but no long - er

f

- - - - - ly but no long - er

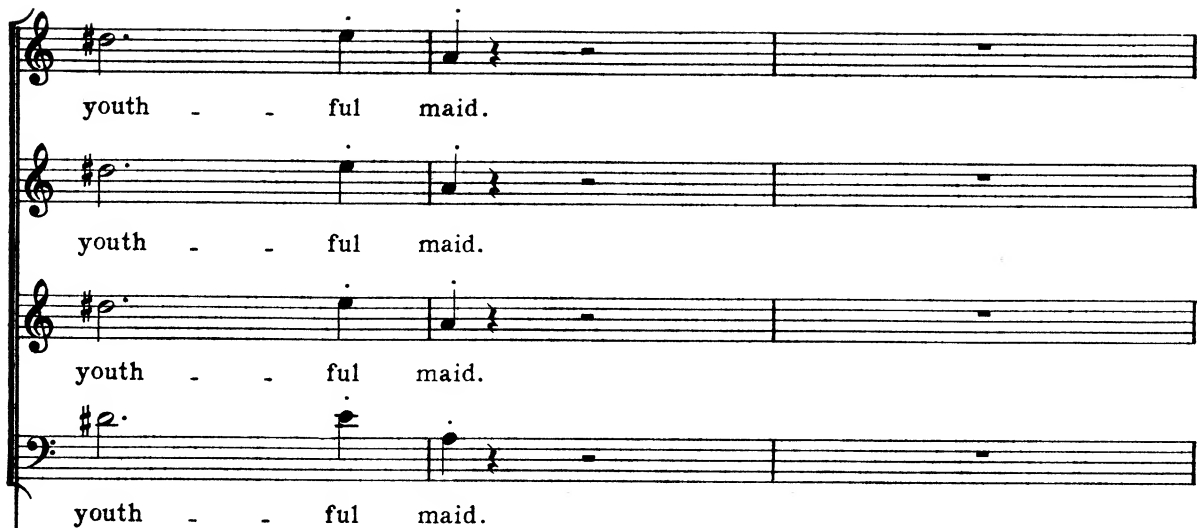
f

- - - - - ly but no long - er

f

- - - - - ly but no long - er

a tempo.



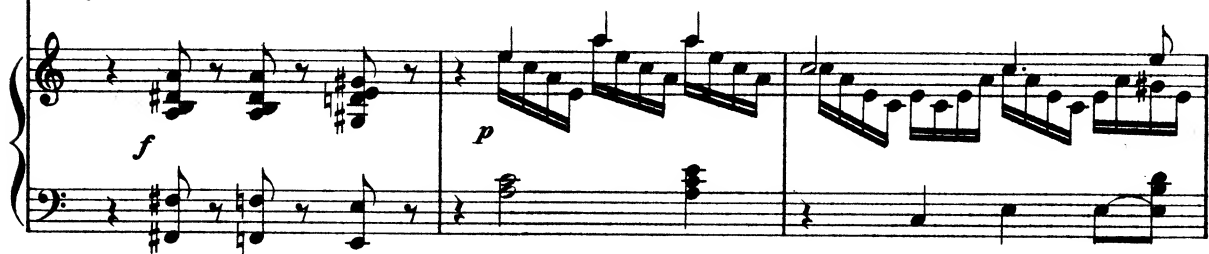
Four vocal staves, each in a soprano clef with a key signature of one sharp (F#). The lyrics "youth - - ful maid." are written below each staff. The music consists of a single half note (F#4) followed by a whole rest.

youth - - ful maid.

youth - - ful maid.

youth - - ful maid.

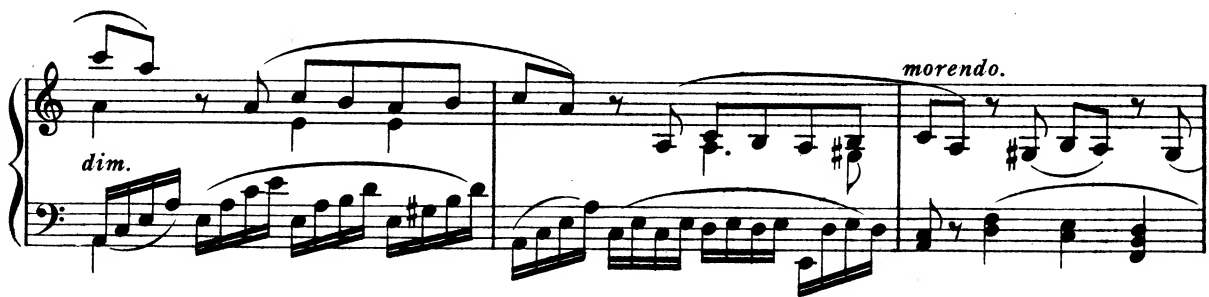
youth - - ful maid.



Piano accompaniment for the first system. The right hand features a melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic and transitioning to piano (*p*). The left hand provides a harmonic accompaniment with chords and single notes.



Piano accompaniment for the second system. The right hand continues the melodic line, marked *con tristezza.* (with sadness). The left hand features a more active accompaniment with sixteenth-note patterns. Dynamics include piano (*p*).



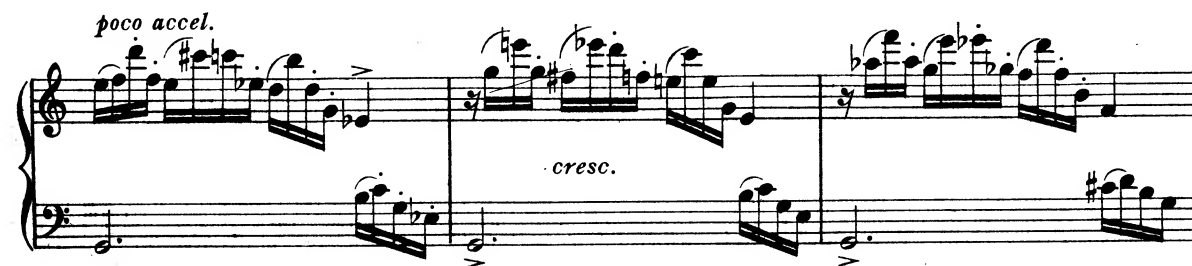
Piano accompaniment for the third system. The right hand continues the melodic line, marked *morendo.* (dying away). The left hand features a more active accompaniment with sixteenth-note patterns. Dynamics include *dim.* (diminuendo) and piano (*p*).



Piano accompaniment for the fourth system. The right hand continues the melodic line, marked *morendo.* (dying away). The left hand features a more active accompaniment with sixteenth-note patterns. Dynamics include *dim.* (diminuendo) and piano (*p*).

BURST THE SECOND.

Adagio. (quasi cadenza.)



First system of the piano introduction. The right hand features a rapid, chromatic sixteenth-note scale. The left hand plays a steady eighth-note accompaniment. The system concludes with a *rall.* (rallentando) marking.

Second system of the piano introduction. The right hand continues with a melodic line featuring triplets and a quintuplet. The left hand maintains the eighth-note accompaniment. The system ends with a *morendo sf* (diminuendo fortissimo) marking.

Allegro moderato.

SOPRANO SOLO. *mf*

First system of the vocal solo. The soprano line begins with the lyrics "Be - stir..... ye!". The piano accompaniment consists of a steady eighth-note bass line. The system ends with a *p* (piano) marking.

Second system of the vocal solo. The soprano line continues with the lyrics "Be - stir ye!". The piano accompaniment features a complex texture with octaves and chords. The system ends with a *f* (forte) marking.

Third system of the vocal solo. The soprano line continues with the lyrics "Be - stir ye!". The piano accompaniment features a complex texture with octaves and chords. The system ends with a *f* (forte) marking.

Min - ions of the god - dess new,..... And pay her

pp

hom - age due.

p

And pay her hom - age due.

p

And pay her

hom - age due.

hom - age due.

3

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of four staves: three treble clefs and one bass clef. The top three staves are empty, while the bottom staff contains a single whole note chord, G4-B4-D5. The second system consists of two staves: a treble clef and a bass clef. The treble staff contains a melody of eighth notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass staff contains a continuous eighth-note accompaniment: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (half), and this pattern repeats. The key signature has one sharp (F#) and the time signature is 2/4.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has four staves: three for vocal parts (Soprano, Alto, and Tenor) and one for the Piano accompaniment. The second system has two staves: a vocal part and a piano accompaniment. The vocal parts are written in treble clef, and the piano accompaniment is written in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The music is in the key of D major. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. The vocal parts enter in the second measure of the first system. The piano part includes a "cresc." (crescendo) marking in the second measure of the second system.

..... let the gong's..... rev_er_ber_a_ting clang,

..... let the gong's..... rev_er_ber_a_ting clang,

..... let the gong's..... rev_er_ber_a_ting clang,

..... let the gong's..... rev_er_ber_a_ting clang,

The piano accompaniment consists of a treble and bass staff. The treble staff features a series of chords, some marked with a '3' for triplet. The bass staff has a melodic line with various intervals and a final sustained chord.

f With clash of shiv - 'ring met - al,

f With clash of shiv - 'ring met - al,

f With clash of shiv - 'ring met - al,

f With clash of shiv - 'ring met - al,

The piano accompaniment continues with a treble and bass staff. The treble staff includes chords and melodic lines, some marked with a '6' for sextuplet. The bass staff provides a rhythmic foundation with various intervals and a final sustained chord.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "In - au - gur - ate the reign..." on a long note. The piano accompaniment features a series of triplets in the right hand and a more active bass line.

In - au - gur - ate the reign.....

In - au - gur - ate the reign.....

In - au - gur - ate the reign.....

In - au - gur - ate the reign.....

Continuation of the vocal and piano parts. The vocal parts enter with the lyrics "of 'Sturm..... und". The piano accompaniment continues with triplets and sixteenth-note passages.

..... of "Sturm..... und

..... of "Sturm..... und

..... of "Sturm..... und

..... of "Sturm..... und

10

Drang." Let drums, bass, side, and

Drang." Let drums, bass, side, and

Drang." Let drums, bass, side, and

Drang." Let drums, bass, side, and

ket - tle, Add to the

ket - tle, Add..... to the

ket - tle, Add to the

ket - tle, Add..... to the

gen - - - eral wel - - - ter

gen - - - eral wel - - - ter

gen - - - eral wel - - - ter

gen - - - eral wel - - - ter

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a 6-measure rest. The bass staff has a rhythmic accompaniment with a 6-measure rest.

and con_spire..... To set our

and con_spire..... To set our

and con_spire..... To set our

and con_spire..... To set our

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a 3-measure rest. The bass staff has a rhythmic accompaniment with a 6-measure rest.

SOPRANO SOLO.

11

ff

Noise, yet more

sen - ses fur - ious - ly on fire.

sen - ses fur - ious - ly on fire.

sen - ses fur - ious - ly on fire.

sen - ses fur - ious - ly on fire.

sf p

noise, I say.

Ye trum - pets,

Ye trum - pets,

Ye trum - pets,

Ye trum - pets,

*mf**f*

blare,..... In

blare,..... In un - re - la - ted

blare,..... In un - re - la - ted

blare,..... In un - re - la - ted

blare..... In un - re - la - ted

The first system consists of five vocal staves and a piano accompaniment. Each vocal staff begins with a long, sustained note on a whole note, followed by a melodic line. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

un - re - la - ted keys,.....

keys,

keys,

keys,

keys, *ff* Blare.....

The second system continues the vocal and piano parts. The vocal staves show the continuation of the melodic lines, with some staves having rests. The piano accompaniment continues with its complex melody, featuring a forte (*ff*) dynamic marking. The system concludes with a final melodic flourish in the piano part.

ff and rend..... the af_fright - - ed

ff and rend..... the af_fright - - ed

ff and rend..... the af_fright - - ed

and rend..... the af_fright - ed

12

air, Nor let the shriek - ing pic - co-lo re -

air,

air,

air,

ff

- frain To pierce the mid - most mar_row of the

To pierce the mid - most mar_row of the

To pierce the mid - most mar_row of the

To pierce the mid - most mar_row of the

8

7 6 6

3 3 3 3

brain.

brain.

brain.

brain.

Bleat, cor - nets,

brain.

3 3 3 3

staccato

3 3 3 3

Bleat, cor_nets, bleat, cor_nets,

Bleat, cor_nets, bleat, cor_nets,

13

bleat,

bleat,

bleat,

bleat,

ff

and let the

and let the

and let the

and let the

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each part entering on the same note (G4) and singing the words "and let the". The piano accompaniment features a dense texture of chords in the right hand and a more melodic line in the left hand, with a key signature of two flats (Bb and Eb).

Con grandezza

loud trom - bone Out - -

loud trom - bone Out - -

loud trom - bone Out - -

loud trom - bone Out - -

fff

molto marcato

The musical score for the piano accompaniment is divided into two systems. The first system is for the vocal parts, with four staves (Soprano, Alto, Tenor, Bass) and a key signature of two sharps (F# and C#). The vocal parts are in a homophonic setting, with each part entering on the same note (G4) and singing the words "loud trom - bone Out - -". The piano accompaniment features a dense texture of chords in the right hand and a more melodic line in the left hand, with a key signature of two sharps (F# and C#). The second system is for the piano accompaniment, with a key signature of two sharps (F# and C#). The piano accompaniment features a dense texture of chords in the right hand and a more melodic line in the left hand, with a key signature of two sharps (F# and C#). The tempo/mood is marked "molto marcato".

_bay the bloodhound's awe - - - in spi - ring

_bay the bloodhound's awe - - - in spi - ring

_bay the bloodhound's awe - - - in spi - ring

_bay the bloodhound's awe - - - in spi - ring

14

tone. Last,..... with sten tor - ian

tone. Last,..... with sten tor - ian

tone. Last,..... with sten tor - ian

tone. Last,..... with sten tor - ian

sf *sf* *sf*

sf *cresc.*
 roar,..... To con.summate our mu - si-cal Ma -

sf *cresc.*
 roar,..... To con.summate our mu - si-cal Ma -

sf *cresc.*
 roar,..... To con.summate our mu - si-cal Ma -

sf *cresc.*
 roar,..... To con.summate our mu - si-cal Ma -

fff *f* *cresc.*

15

ff
 - ju - - - - - ba,

ff
 - ju - - - - - ba,

ff
 - ju - - - - - ba,

ff
 - ju - - - - - ba,

ff
 - ju - - - - - ba,

ff 6

Let the pro-found Bass Tu - - ba

ff

E-mit one long..... and Brob-ding - na - gian snore,.....

BARITONE SOLO. (THE REPENTANT ANARCH.)

pp *ppp*

BURST THE THIRD.

SOLO BARITONE.

Andante.

mf

Ye de - mons of un - rest,

16

your ef - forts spare,

The an - cient fane, that stood four - square For thrice an

hun - dred years,

Crashes a - bout our

(♩ = ♩)

p espressivo

ears.

No more shall music's varieties en-

17

- dure..... The stream, the stream of sound, that flows monotonously

8

pure From a crystalline source, from a crystalline source

poco slentando.(♩ = ♩) *a tempo.*

to an insipid close.

mp colla parte.

18

*mf**f*

No more shall they re-hearse in heav'n - - tuned lays,

in heav'n - ly lays,

no more shall they re - hearse The so - - lemn,

*cresc.**mf*

19

f

so - lemn praise Of those harm - on - ious sis - ters Voice.....

dim.

..... and Verse.....

20

*con dolore**p*

Beet - hov-en is sped,

His works..... are dead,

Or mere - ly min - is-ter

to our post - pran - - dial slum - bers.

21 Andante maestoso.

Wag - - -

pp

- - - ner has reach'd..... the

lim - - bo, the lim - bo of

p

back.....

poco accel.

cresc.

f a tempo.

num - bers.

mf

dim.

pp

BURST THE FOURTH.

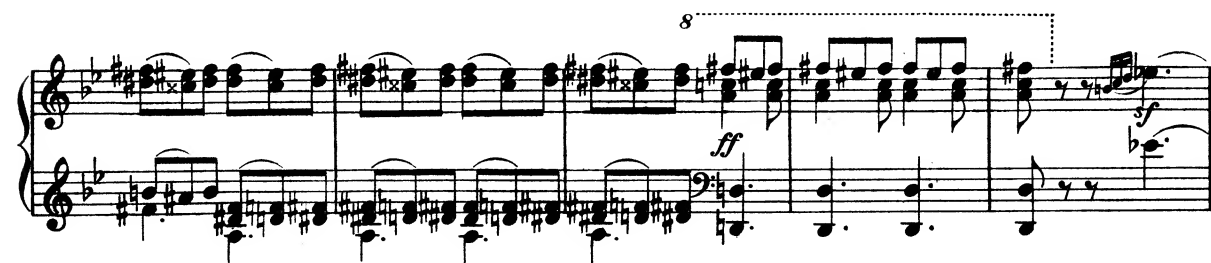
FINALE.

(Midnight orgy of the Chromatic Brigands.)

Allegro.

poco a poco cresc.

23

*sempre cresc.*

SOPRANO.

24

ALTO.

TENOR.

BASS.

But

But we, blithe an - archs of a hust - ling e - ra, With



But

we, blithe an - archs of a hust - ling e - ra, with

rap - - - ture un - al - loyed..... With rap - ture un - al - loyed,

But

we, blithe an - archs of a hust - ling e - - ra, with

rap - - - ture un - al - loyed,..... with rap - ture un - al - loyed,

with rap - ture un - al - - loyed,.....

25

we, blithe an - archs of a hust - ling e - ra, with
 rap - ture un - al - loyed,..... with rap - ture, rap -
 with rap - ture un - al - loyed,..... with rap -

rap - ture un - al - loyed,..... rap - ture un - al - loyed,.....
 - - ture un - al - loyed,..... rap - ture un - al - loyed,.....
 - - ture, with rap - ture un - al - loyed,.....
 with rap - ture un - al - loyed,..... but

..... with rap - - ture un - al - loyed, with rap - ture un - al -

..... with rap - - ture un - al - loyed,..... with rap - - ture,

With

we, blithe an - archs of a hust - ling e - ra,

26

loyed, with rap - ture un - al - loyed,

rap - - ture un - al - loyed,

rap - - ture un - al - loyed, Pur - sue a -

but we, blithe an - archs

Pur - sue a -

But we, blithe an - archs

- main..... the stren - u - ous Chi - mæ - ra, the

of a hust - ling e - ra, with rap - ture un - al - loyed,

- main..... the stren - u - ous Chi - mæ - ra, pur - sue a - main the

of a hust - ling e - ra,..... pur - sue a - main the

stren - u - ous Chi - mæ - ra that boom - - eth,

Pur - sue a - main the

**p (col Naso.)*

stren - u - ous Chi - mæ - - ra that boom - eth

stren - u - ous Chi - mæ - - ra that boom - eth

boom - - - - - eth in the

stren - u - ous Chi - mæ - - ra that boom - eth

27

in the void.

in the void. Pur - sue a - main..... the

void. But we, blithe an - archs of a hust-ling

in the void.

mf

Pur-sue the stren-u - ous Chi -

stren - u - ous Chi - mæ - - ra, the stren - u - ous Chi -

e - ra with rap - ture un - al - loyed,

But we pur - sue..... the stren - u - ous Chi -

g

p

- mæ - ra that boom - - eth, boom - - -

p

- mæ - ra that boom - - eth, boom - - -

p

that boom - - eth, boom - - -

p

- mæ - ra that boom - - eth, boom - - -

g

p col Naso. *cresc.*

28

eth, that boom - eth in the void.

eth, that boom - eth in the void.

eth, that boom - eth in the void.

eth, that boom - eth in the void.

f

mf

marcato.

f

We,.....

f

We,.....

f

We,.....

f

We,.....

scorn - - - ing beau - ty

scorn - - - ing beau - ty

scorn - - - ing beau - ty

scorn - - - ing beau - ty

The first system of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the lyrics "scorn - - - ing beau - ty". The piano accompaniment consists of a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes various musical notations such as slurs, accents, and dynamic markings like *sf* (sforzando).

as a snare in - si -

as a snare in - si -

as a snare in - si -

as a snare in - si -

The second system continues the musical score. The vocal parts now have the lyrics "as a snare in - si -". The piano accompaniment continues with similar musical notations, including slurs, accents, and dynamic markings. The overall structure remains consistent with the first system, featuring four vocal staves and a piano accompaniment.

29

_dious, *mf* Sa_lute the ab - nor -
 _dious, *mf* Sa_lute the ab - nor - mal,
 _dious, *mf* Sa_lute the ab - nor -
 _dious, *mf* Sa_lute the ab - nor - mal

p *cresc.* *poco a poco.*

- mal, *cresc.* sa_lute the ab - nor - mal, and..... ac - claim,...
 sa_lute the ab - nor - mal, *cresc.* and..... ac - claim,...
 - mal, *cresc.* sa_lute the ab - nor - mal, and..... ac - claim,...
 sa_lute the ab - nor - mal, *cresc.* and..... ac - claim,...

p *cresc.* *poco a poco.*

and ac - claim, ac - claim..... the *ff*

and ac - claim, ac - claim..... the *ff*

and ac - claim, ac - claim..... the *ff*

and ac - claim, ac - claim..... the *ff*

f

30

Hid - - eous, the Hid - eous, The

Hid - - eous, the Hid - eous, The Hid -

Hid - - eous, the Hid - eous, The Hid -

Hid - - eous, the Hid - eous, The

rall. Nobilmente. (♩ = ♩) *f solenne.*

Hid - - - eous, With pi - ous

rall. eous, With pi - ous

rall. eous, With pi - ous

rall. Hid - - - eous, With pi - ous

rall. *f* *sf*

ul - u - la - - tions, With pi - ous

ul - u - la - - tions, With pi - ous

ul - u - la - - tions, With pi - ous

ul - u - la - - tions, With pi - ous



ul - u - la - - tions

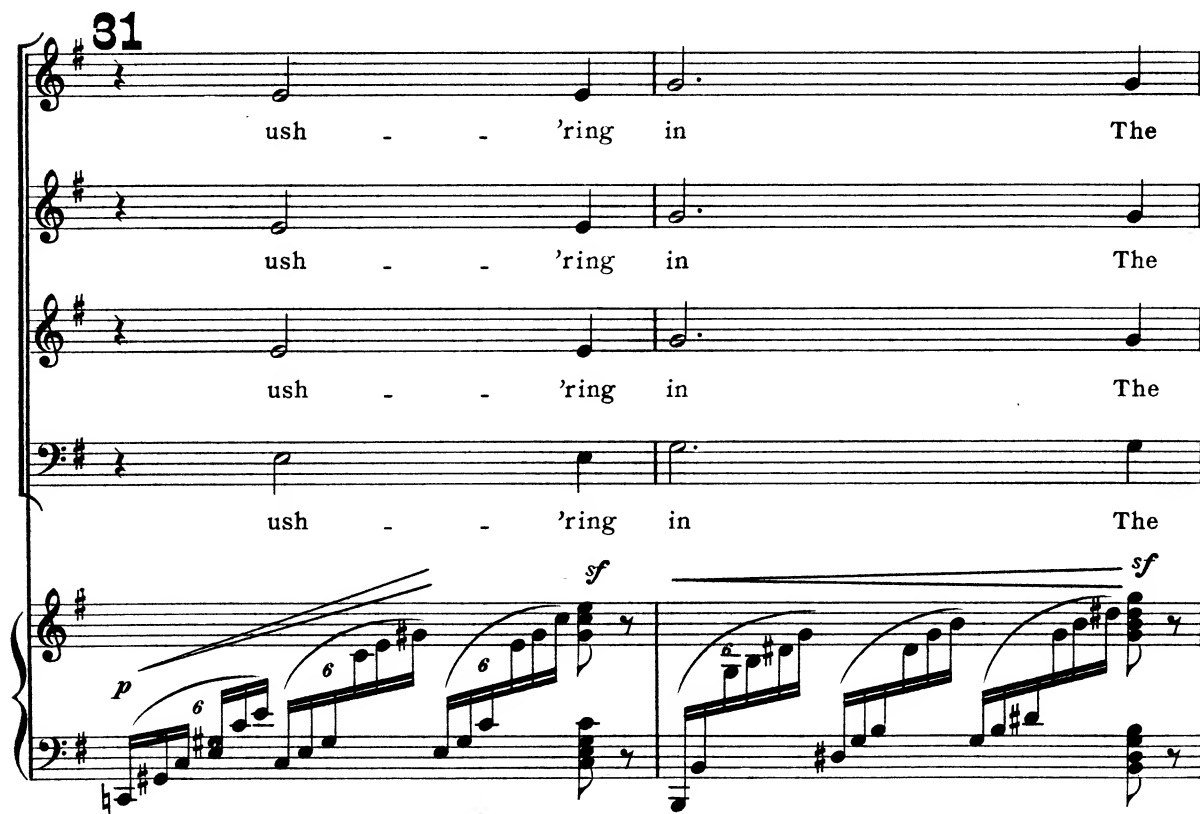
ul - u - la - - tions

ul - u - la - - tions

ul - u - la - - tions

12/8

This block contains measures 28, 29, and 30 of a musical score. It features four vocal staves and a piano accompaniment. The vocal parts are in G major and have the lyrics 'ul - u - la - - tions'. The piano part includes a 12/8 time signature change in measure 29 and features complex chordal textures and arpeggiated figures.



31

ush - - 'ring in The

ush - - 'ring in The

ush - - 'ring in The

ush - - 'ring in The

p *f* *f*

This block contains measures 31, 32, 33, and 34. Measures 31-33 show four vocal staves with the lyrics 'ush - - 'ring in The'. The piano part in measure 31 has a *p* (piano) dynamic. Measures 32-34 feature a piano accompaniment with sixteenth-note arpeggiated patterns in the right hand and sustained chords in the left hand, marked with *f* (forte) dynamics.

un - as_sailed do - min - ion

un - as_sailed do - min - ion

un - as_sailed do - min - ion

un - as_sailed do - min - ion

of un - bri - dled din.

of un - bri - dled din.

of un - bri - dled din.

of un - bri - dled din.

of un - bri - dled din.

(col gomito.)



appassionato.

47

..... loath-ed mel-o-dy, loath-ed mel-o-dy, loath-ed
loath-ed, loath-ed
loath-ed, loath-ed
loath-ed, loath-ed
loath-ed, loath-ed
loath-ed, loath-ed

sf *sf* *rall.* *f* *rall.* *f* *rall.* *f* *rall.*

sfp *rall.*

Measures 12-18. The score features five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "loath-ed mel-o-dy, loath-ed mel-o-dy, loath-ed" in measure 12. The piano accompaniment begins in measure 12 with a forte (*f*) dynamic. The tempo/mood is marked *appassionato*. The key signature has one sharp (F#). The time signature is 12/8. The piano part includes a crescendo leading to a *rall.* (rallentando) section in measure 18.

Allegro frenetico.

mel-o-dy!
mel-o-dy!
mel-o-dy!
mel-o-dy!
mel-o-dy!

f *cresc.*

Measures 19-24. The score continues with five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "mel-o-dy!" in measure 19. The piano accompaniment begins in measure 19 with a forte (*f*) dynamic. The tempo/mood is marked **Allegro frenetico**. The key signature has one sharp (F#). The time signature is 12/8. The piano part includes a crescendo leading to a *cresc.* (crescendo) section in measure 24.

35

First system of the musical score, measures 35-37. The music is in G major (one sharp) and 3/4 time. Measure 35 features a piano introduction with a dotted line above the staff. Measures 36 and 37 continue the piano texture with eighth-note patterns in the right hand and chords in the left hand.

Second system of the musical score, measures 38-40. The piano introduction continues with eighth-note patterns in the right hand and chords in the left hand.

Third system of the musical score, measures 41-43. Measure 41 is marked with a piano introduction. Measure 42 is marked with a piano introduction. Measure 43 is marked with a piano introduction. The music is in G major (one sharp) and 3/4 time. Measure 41 features a piano introduction with a dotted line above the staff. Measures 42 and 43 continue the piano texture with eighth-note patterns in the right hand and chords in the left hand. The word "cresc." is written above the staff in measure 43.

Fourth system of the musical score, measures 44-46. Measure 44 is marked with a piano introduction. Measure 45 is marked with a piano introduction. Measure 46 is marked with a piano introduction. The music is in G major (one sharp) and 3/4 time. Measure 44 features a piano introduction with a dotted line above the staff. Measures 45 and 46 continue the piano texture with eighth-note patterns in the right hand and chords in the left hand. The word "ff" is written below the staff in measure 44. The word "allargando." is written above the staff in measure 45. The word "3" is written above the staff in measure 46.

Fifth system of the musical score, measures 47-49. Measure 47 is marked with a piano introduction. Measure 48 is marked with a piano introduction. Measure 49 is marked with a piano introduction. The music is in G major (one sharp) and 3/4 time. Measure 47 features a piano introduction with a dotted line above the staff. Measures 48 and 49 continue the piano texture with eighth-note patterns in the right hand and chords in the left hand. The word "3" is written above the staff in measure 47.

Sixth system of the musical score, measures 50-52. Measure 50 is marked with a piano introduction. Measure 51 is marked with a piano introduction. Measure 52 is marked with a piano introduction. The music is in G major (one sharp) and 3/4 time. Measure 50 features a piano introduction with a dotted line above the staff. Measures 51 and 52 continue the piano texture with eighth-note patterns in the right hand and chords in the left hand. The word "fff" is written below the staff in measure 50. The word "rall." is written below the staff in measure 51. The word "ffz" is written below the staff in measure 52.